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1931

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Thesis

ART EDUCATION IN A COMPREHENSIVE SENIOR HIGH SCHOOL

Submitted by

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In partial fulfillment of requirements for the
degree of Master of Education

1931

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ART EDUCATION
IN A
COMPREHENSIVE SENIOR HIGH SCHOOL

I

INTRODUCTION

A. DEFINITION OF TERMS.

In the presentation of this thesis, a study in the philosophy of art education in a comprehensive senior high school is offered. Although intermediate or junior high schools do not exist in every city, and this transitional period may yet see the inclusion of the junior college, the senior high school period is considered here as the school years 10,11, and 12. By the term "comprehensive" is meant the general in contrast to the special type of high school, such as the High School of Practical Arts or the High School of Commerce. The comprehensive high school serves all the boys and girls of a community without giving undue emphasis to the special vocational needs of any one group. Only this type of high school will be considered in this thesis.

Art education is meant here to indicate that development of the individual which comes through the observation, interpretation, practice, and appreciation of order, truth,

and beauty. By order is meant that state which is the opposite of chaos, observable in many modes such as repetition, alternation, progression, and balance. It is a principle involved in the underlying structure of the entire world, the basis of all science as well as art. By truth is meant the principles which are formulated from observation of the universal occurrence of order; by beauty, that visual harmony which results from pleasing relationships between the elements based on order and revealing truth.

B. DELIMITATION OF PROBLEM.

An attempt to study the problem of art education in the comprehensive senior high school immediately confronts one with the following question,

On what bases does art education have a place in the program of studies in a comprehensive senior high school?

The endeavor to answer this question has formed the basis of this thesis, and led to the following series of postulations which will be presented in detail in the later chapters of this thesis.

I. The development of the free individual is the aim of education in the senior high school.

2. Educators and school administrators have stressed school subjects and the intellectual and content side

of learning, the acquisition of skill and technique.

3. Emotions have greater influence than the intellect on the attitudes, desires, and acts of individuals.

4. The place of emotional training in the development of the free individual is not yet fully recognized.

5. Art is emotional and intellectual.

6. Art education offers a means of emotional development and control, as well as intellectual training.

7. By means of creative expression and appreciation, particularly for emotional control and development of himself as an individual and as a member of society, art education offers great opportunities for the training of the free individual in the comprehensive senior high school.

Therefore, art education should have its place in the program of studies on the basis of creative expression and appreciation to integrate the personality and to develop the social relationships of the individual through the emotions and the intellect.

C. SOURCES OF MATERIALS.

The emotional development of the individual for his own satisfaction and for the service of others in order that, as a free individual, he may be a better citizen, is a phase of education that is discussed only infrequently and little practiced. Study of the articles

of the principal educational magazines and the leading educational books has served to reveal the fact that emotional development is recognized as a need and suggested as a philosophy, but seldom carried out into practice.

The remarkable work already accomplished along this line in art education in the elementary and intermediate schools of the City of Boston has been thoroughly studied and taken as the foundation for the development of a similar type of work in the senior high school, with due recognition of the psychological and sociological changes of adolescent years. This attitude towards art education has had the endorsement of artists and educators alike, both in this country and in Europe, and gives confirmation of the soundness of the philosophy as previously outlined.

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THE SENIOR HIGH SCHOOL PROBLEM.

A. ARTICULATION OF HIGH SCHOOL WITH SYSTEM.

Especially is it desired in this thesis to view the senior high school as one unit of the 12-year system. Because of its historical development[1] the high school has maintained a certain aloofness from the elementary school as if it were highly selective and superior, independent of other units in the public school system. This traditional viewpoint is slowly giving way to one that recognizes an obligation to all children ,and a definite relationship to and responsibility for the work that precedes it; but tradition dies hard. In all that follows here the senior high school is considered as the natural and consistent development of the elementary and intermediate schools.

B. NEEDS AND ACTIVITIES OF ADOLESCENTS.

With this recognition of continuous development in the whole system, it becomes imperative then, that art education in the senior high school shall be a

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I.Hanus, Paul H. Opportunity and Accomplishment in Secondary Education. The Inglis Lecture, 1926,pp.2,3.

natural outgrowth of the work of the preceding years,[2] with due attention to the special needs of pupils of the ages, 15 to 18, and that a sound philosophy for this unit as influenced by these ages shall be formulated.

"The secondary school represents a most strategic opportunity for the development in adolescents of all their qualities which make for successful and righteous living."[3]

Dealing as it does with the boys and girls of adolescent ages which Dr. Andress[4] states in a general way as the period of growth between the ages 12 or 13 and 20, the senior high school encounters special problems in meeting the ideals and needs of these young people. The quick blooming of individuality maturing into a decided personality; the desire to express themselves and the contrasting reserve when sympathetic understanding is lacking; the intense desire for membership in a social group and yet a chance to be alone and dream; the sense of growing power, both physical and

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2. Boston Public Schools,School Document,Special Syllabus in Art Education,Grades 1,2,3,No. 9, 1928.
Boston Public Schools,School Document,Special Syllabus in Art Education,Grades 4,5,6,No. 4, 1929.
Note.-The syllabus for the intermediate grades,7,8,9, is in the process of formation. It was my privilege to share in some preliminary discussions so that I am familiar with the trend of thought and development.
3. Bonser,Frederick G. Is Secondary Education Possible and Desirable for everyone? Teachers College Record,April,1930,p.616.
4. Andress,J. Mace The Mental Health of the Adolescent,The Journal of the National Education Association,March,1930,p.93.

mental; the search for the spiritual interpretation of life and the growth of ideals- all these, together with periods of intense activity at times and periods of slowness at others, are some of the characteristics of this stage of life which must be recognized.[5]

Following the lead of these characteristics, the needs of young people of adolescent years may be studied. Opportunities should be provided for a continued study in the fields of work sampled and found interesting in the intermediate school, in order that the boys and girls may come to a self-realization of their strengths and weaknesses; and formulate their own ideals and direct their emotions in those interpretative fields classified as Art-literature, drama, the dance, sculpture, painting and architecture- and then express these ideals and emotions in an individual way with a sense of achievement.

In the development of self-control the power to initiate a course of action for independent study or work should be developed, with the attendant power to pursue steadily the selected course without the constant supervision of a teacher, and thus develop the power of concentration which is so essential for

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5. Davis,C.O. Junior High School Education, pp.30-5I.

successful living. There might well be included under this heading the power of exercising judgment as to appropriate and inappropriate times for self-expression accompanied by the power to refrain when the latter condition is existing.

In the field of social relationships young people should have opportunity to learn the necessity of adapting personal desires to the common need for the accomplishment of desired social ends- a merging of the self in the social group, both in the class-room and in the extra curricular activities. Along with this is the recognition of the rights of others in just proportion to their own. It means the establishment of the self in relation to other social beings so that a desired end may be reached by co-operation.

C. THE DEVELOPMENT OF ART EDUCATION.

It is the desire of the art educator to plant the seeds of understanding and appreciation of art as an experience common to all, expressible in terms that can be interpreted by all, that has developed art as a school subject from its earliest entrance into the program of studies as drawing. Art education is broader in its conception, and includes drawing as one of

its phases or tools by which the larger interpretation of art is gained.[6] Introduced formally into this country by the legislative action of Massachusetts in 1870,[7] for the distinct purpose of improving the industrial situation with reference to foreign competition in the field of design, drawing has become art education with this broader view.

Art as a school subject is still in its infancy. Fifty years have not been long enough to carry it through all the formalized stages into that era of expression and appreciation in which lies its greatest possibilities of service, not so much for the acquisition of skill as for an enriching experience.

"More and more the material appetites, the avaricious, the ordinary, have crowded into school in the form of bookkeeping, salesmanship, or thrift, joining with a group of mechanical operations devoted to grammar or language, or tool-work relieved by interpolations of science, in which the beauty element is difficult to find. A warped, distorted humanity inevitably results from this one-sided regimen. Young life perpetually rebels against it, seeking satisfaction elsewhere, instinctively, blindly. Whatsoever things are lovely have too long been neglected among the means employed to nurture our manhood. In the course of study---- there is too large a proportion of the real, the solid, the exact, the indisputable, the inevitable. But the origin of the arts is ideal. Their object is the glorification, the elevation, and the consolation of the spirit. " [8]

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6. Kirby,C.Valentine. The Business of Teaching and Supervising the Arts,pp.I-3.
7. Moore,Ernest Carroll. Fifty Years of American Education,p.56
8. Editorial Review. Educational Review, March, 1925.

Sometimes it is a shock to find that the leaders of education shun art and deny it a place in the curriculum of the potential leaders whom they are training. Probably this is due to a lack of training in it on their part or a lack of understanding of it. Meanwhile art teachers, outside that inner circle of academic educators are seeking admittance and endeavoring to understand this attitude towards one of the universally recognized means of enriching life. It is evident that art educators must broaden their own training in the academic field and try to see art education in its true relation to the whole field of education if they ever expect to interpret it to the academic educator and to enlist his co-operation.

It is hard to conceive how any student in a liberal arts or teachers' college can be considered broadly trained when he or she has had no aesthetic experiences of this type, since perhaps the seventh or eighth grade. In a report on "Curricular Gaps", a sampling of college students indicated the subjects omitted by them in either high school or college. Next to Greek the largest percent of omission (64%) was appreciation of art. Mr. Rugg says, "Let us remember that the students here concerned are already, or are soon to be, college graduates. They are soon to occupy positions in teaching, law, politics,

business and the home. Are these students equipped to touch life intelligently on all sides when nearly every one of them has omitted the study of some fundamental aspect of his aesthetic,social or physical environment? Music and art occupy a dynamic place in the lives of all cultured people, yet our high schools and colleges together failed to acquaint two thirds of their students with these subjects."[9]

D.THE CHALLENGE TO ART EDUCATORS.

What a field lies fallow before art educators. It presents a challenge to those art teachers in secondary schools so to offer the truth,beauty and goodness found in the practice and appreciation of art that those who become students in our colleges will demand it there also, because they have found it an enriching experience. Art teachers must also seek some means of convincing school authorities, trained only in academic lines, that art education is needed in the schools and should be allotted time.

Fortunately, art education has many champions amongst leading educators of other countries as well as our own,[10] and a great future undoubtedly lies ahead.

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9. Rugg,Earle U. Curricular Gaps. The Teachers Journal and Abstract.
10. Kellerman,Fritz. The Effect of the World War on European Education.Harvard Bulletins in Education, No. Xlll, pp.67,68,72,87,88.

From France comes the thought-

"C'est donc comme un mouvement de revolte que nous parait, sous son aspect largement social et psychologique, la reintegration de l'ideal esthetique dans l'education et dans la vie---- Si maintenant nous considerons les grands educateurs et les theoriciens nous constatons que malgre la divergence des influences culturelles et de leurs conceptions pedagogiques, jamais aucun d'eux n'a neglige le cote esthetique de l'education."[11]

Furthermore, is there a challenge to art educators to prove that they are intelligent human beings who, in their art training, have passed through long periods of self-discipline, concentration, analysis and interpretation. This has been well expressed by Rollo W. Brown[12] in reference to Whistler when he said, "He(Whistler)knew that America had not yet learned that the artist may be a person of intellect---- The artist is still thought of as outside the pale of important-minded persons. An artist may be skillful, he may be a master of some technique, he may know how to drape models or hang pictures; but have people ever thought of elevating artists to responsible positions?" Professor Brown even goes so far as to infer that because of the habit formed early in life of viewing things and events in a detached way which enables

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11.Lascaris, P.A. L'education esthetique de l'enfant, pp. 12,17.

12.Brown, Rollo Walter. Lonely Americans, pp.59,60.

one to see the real significance of them, and, furthermore, because of the fearlessness in their approach to new problems- the flexibility of their minds due to active imagination-artists are peculiarly capable of rendering valuable service in the municipality, the state, or the nation.

Art education is still struggling against the attitude of those people who consider it a fad, but it is gathering new strength and recognition each year. Its time is surely dawning and art will soon find its real place in the program of studies and in proper relation to the other school subjects.

"From the standpoint of school administration,art as a school study may be regarded as exactly coordinate with the other subjects; from the standpoint of content and of psychological method, however, art is somewhat though not radically different from other subjects. It is concerned primarily with the concrete expression of individual thoughts and feelings to the end that life shall be richer and more beautiful for all. From the beginning to the end of the school course, the art period should be one of continuous self-expression and of consistent self-realization, of aspiration and of dreams, of experiment with a diversity of materials and of experience with beautiful things,of recreation and of thought and of productive work done in the

spirit of play, of freedom of thought and opinion,of mental and spiritual growth."[13]

The possibilities suggested in this excerpt indicate remarkably well the emotional phases of art education and suggest the difference between it and other school subjects. Art is different,and pupils sense it when they enter the high school studio. The atmosphere is different, the individual work with things rather than with books,the joy of production through personal effort with the constant aim of beauty-all contribute to this feeling. The more the art teacher can capitalize this feeling of difference and give the broad emotional experience and development as well as the technical skill, the greater will be the influence of art in the lives of these young people and the richer will be their living.

The "spirit of play"[14] is a particularly well-selected phrase. From the days of primitive man down through the ages, art has found rich expression when it has been done with a spirit that was bubbling over with joy. He found such pleasure in making the simplest article as beautiful as possible that no labor was too

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13. Winslow,Leon L. Art and Individual Growth.Baltimore Bulletin of Education,March,1930.
14. Batchelder, Ernest A. Design in Theory and Practice, pp.141-156.

great or irksome, no time too long for joyous and loving enrichment. We need this emotional attitude more than ever in these days to help offset the excessive demands on our nervous systems.

E. OBJECTIVES IN RELATION TO THOSE OF SECONDARY SCHOOLS.

No study of art education for a senior high school should be attempted without first seeking its relation to the generally accepted principles of secondary education. In the United States universal recognition has been given to the "Cardinal Principles of Secondary Education".[15] Reference here is made to that later simplification by L.V.Koos,[16] who groups the objectives as:-

"1. Civic-social-moral responsibility.

2. Recreation and aesthetic participation and appreciation.

3. Occupational efficiency.

4. Physical efficiency." (mental health)

I. CIVIC RESPONSIBILITY.

As art touches life on every hand, evidence of its relation to this objective is not difficult to find. Art is recognized here through its value to any community and its effect on the people. This recognition is secured

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15. U.S.Board of Education,Department of the Interior. Cardinal Principles of Secondary Education,Bulletin No.35,1918.
16. Koos,L.V. The American Secondary School,p.152

through the study of beautiful buildings that express individuality, attractive homes and gardens; through the growth of pride in well-kept streets and inviting parks, and the well-directed efforts of young and old to create beauty in all possible ways. Young people can be led to feel personal interest in the appearance of the community and to contribute to it by making attractive gardens, uniting for the care of school grounds, and using parks and playgrounds with some thought and regard for their appearance.

There is much to be done in the line of restrained billboard advertising, the disposal of junked automobiles and other discarded objects, the avoidance of littered streets, and the control of the much-advertised roadside stands. Such sights are depressing to anyone and leave a bad impression. It is the civic responsibility of everyone to control or prevent such abuses for the sake of maintaining beauty in the community.

Our persistent and general lack of interest in the aspect of cities as a whole is characteristic of our American life of the present time and is probably due to our rapid material advancement. Our development along aesthetic lines has not been commensurate with the material growth. Our crudity is all the more apparent by the way we proudly boast of our miles of

perfect roads yet ignore in an apathetic manner the conditions existing all along the roadside-unsightly conditions, of heaps of stones and cement blocks, of discarded implements, of wrecked trees, and slopes of ground much in need of grading-to say nothing of the gaudy billboard which persists in flinging its message at you and hiding beautiful glimpses of hills, and woods and sky that lie behind it. With two such powerful organizations as the New England Conference of Women's Clubs and the recreational development committee of the New England Council about to begin a campaign for highway beauty in New England, it will be interesting to note the response of the public to such activity and to view the results of such worth-while endeavor.

But roadside conditions are better than what one views from a train. Railroads are notorious for the unpleasant sections of city life which they reveal, to say nothing of the dirt that accompanies them. Any attempt to make more attractive the property adjoining railroad tracts is so infrequent as to cause notice. It is to be hoped that the day may come speedily when we shall be able to follow the example of Switzerland and electrify our railroads and attempt to make our ordinary surroundings attractive, not only for the visitor, but also for our own enjoyment.

These are types of problems of which the boys and girls of the senior high school can be led to attempt solution.

2. SOCIAL RESPONSIBILITY.

In the objective of social responsibility, art can do much for man and through art man can do much for his fellow-men,by revealing the true, the beautiful and the good, in the practical affairs of this life.

"The sincere artists of the world have given mankind works which are perpetual sources of joy. These men make living less forlorn. They touch that instinct in every man which leads him to hunger for and to strive for the beautiful."[17]

It is the artistic attitude which we hope to develop in the young people in our high schools with the idea in mind that the natural hunger for an admiration of the beautiful, a distinct social asset, may be more generally expressed.

In these days of automobile travel the cultural status of a community may be judged by travel through it. If a group of people is sensitive to cultural values, expression of them is inevitable, and as a result,there are many evidences of beauty in the community. Beacon Hill, Boston, owes its charm to the delightful manner of living of the dwellers on the hill, and to the artistic way in which material possessions are used

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17. Editorial Review.Educational Review,March,1925

by that large group of cultured people who endeavor to perpetuate there a precious heritage-an understanding and appreciation of aesthetic values- and then make it possible for others to share it. The Christmas Eve celebration, so unique, is characteristic of the type of social interest with aesthetic values which these people have contributed freely. Its continued success will depend entirely on the joy and reverence with which the general public approaches this festival.

Beautiful results in the community,however, are not obtained without definite and persistent efforts to create the attitude on the part of the people which will demand expressions of beauty in the community as well as material comforts. Before there can be an expression of beauty, however, there must have been emotional experiences involving beauty in the lives of a group of individuals-experiences so griping, so powerful that the necessity of expression and the vision of the results as beneficial to the community would bring about united action.

An interesting example of this determined effort is described in "Towards Civilization",edited by Charles A. Beard. In speaking of the potentialities of technical and aesthetic powers when combined with a vision of an ideal held in common, there is described the situation in Tokyo following the great earthquake

and fire of 1923, when a board of engineers,architects and city planners were commissioned to plan and build a new city that would express the highest engineering skill and yet be beautiful.

"With enthusiasm they rose to meet the emergency and the opportunity.----They would have transformed the ancient city into a marvel of beauty and efficiency(for the two are not foes). Great work was accomplished but not enough. And the failure in realization must be attributed to the aesthetic and intellectual unpreparedness of the citizens rather than the desires of the technicians."[18]

This last sentence is quite significant, especially in a country so artistically inclined as Japan. Leaders in such specialized lines are always far ahead of the political leaders and the mass of the people in their conceptions and are called visionary; but giving form to these conceptions depends upon the will and cooperation of the mass. That which the people do not consider necessary or worth-while they will not approve or spend money for.

Yet man has, from primitive times, felt the urge of beauty and has sought it all through the ages.

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18. Beard,Charles A., Editor. Towards Civilization,pp.17,18.

It is as natural for existence as breathing, as necessary for well-rounded living as plentiful food, and is available to all according to the ability to see and to interpret. No civilization has perpetuated itself without it; but modern civilizations seem to be so pragmatical in their conceptions of life that they are in danger of losing sight of the cultural values that are equally necessary to man's existence in the fullest sense of the word. The task of the art educators is to lead young people to realize the necessity, emotional and economic, of beauty in their own communities.

"From the earliest dawn of recorded time man has been known to love the true and the beautiful and the good. Truth and beauty and goodness have ever been his quest. During the decade just ending, when the peace of the world has been disturbed, and more recently as all industry is frightened by an economic "disquilibrium", the thoughts of the race have naturally turned to the permanent and stabilizing values of truth and goodness. In any state of unstable equilibrium men exalt the true and the good.----I would beg you just as earnestly to consider the worthfulness to mankind and the worthiness in your own vocation of the concept of BEAUTY, for you are to lead people to happiness as well as- to light.

It is the nature of man to love the beautiful, to be calmned by its glory, and rested by its contemplation, to work eternally for its attainment, and rejoice in its realization.----It is a part of the warp and woof of the natures of all of us. It can no more be neglected in the program of life than the ideals of our moral code, the teachings of our careers, the inventions of our scientists, and the rare skill of our mechanicians. It possesses a serious place in the practical affairs and practical minds of a practical people.

Increased incomes are good, improved transportation facilities are helpful, diverse forms of public entertainment are worth while, but no amount of scientific progress will bring refinement and joy to a nation, nor more than an evanescent imitation of civilization to a people who,having eyes to see, see not-who are blind of eye and of soul to the God-given beauty about them. A universal love of the artistic may not by itself guarantee political and ecomonic stability of state, but certainly no state ever endured long without it." 19

This excerpt from an address by President Bruce R. Payne of the George Peabody College for Teachers indicates clearly his belief that art holds a vital place in all human affairs because it is a part of man's innermost being to seek beauty and to express it in his social relationships. We need more college presidents giving farewell messages like this to inspire our future leaders. Then art as a phase of social responsibility will become an actuality and beauty in the inner world of the spirit will be co-existent with the realization of beauty in the outer world.

3. MORAL RESPONSIBILITY.

Moral responsibility is developed through art education by the wholesome influence of respect for the work and property of another; the intelligent care of materials, and the co-operation of the group

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19. Payne,B.R. Farewell Message to the Graduating Class of Peabody College,1923.

to carry out some extensive problem for school or civic use which requires the assumption of responsibility to complete in a given time.

It is one of the discouraging phases of work with adolescent boys and girls to find how general is the willingness to "borrow without permission". That which is provided by the community is sometimes regarded as of no value at all and is subject to destruction or is considered as an invitation to usurp for personal benefit without regard to the rights of others to equal use. Co-operation,which involves the immediate recognition of responsibility of the individuals to produce a given result, is an excellent way to develop moral responsibility for it means achievement or failure in the opinion of fellow-pupils. Art education offers many opportunities for developing this spirit of co-operation in the materials used in common in the art room, the care of individual equipment as a part of the general appearance of the room; and the united efforts involved in preparing costumes for special events such as pageant, scenery for school dramatics, football schedules to be placed in corridors,posters for book week and for school parties, and illustrations for the school magazines.

4. RECREATION AND AESTHETIC PARTICIPATION AND APPRECIATION.

It is generally recognized that recreation is as necessary as work in anyone's life. In its true sense it does not mean physical or mental rest or pure amusement, but rather a change of occupation undertaken,not because of financial necessity, but for the fulfillment of desires. The physical or mental labor involved may be as great as that which has financial reward, but the satisfaction of personal desires is the aim, and mind and body find refreshment through this realized satisfaction.

Recreation has its economic side also. The adjustment of available labor to the needs of men and women seeking employment will be gradually achieved by shortening first, the period of years during which men and women engage in paid employment through longer preparation on the one hand and old age pensions on the other; second, by shortening the length of the working year and extending vacations; third, by shortening the working week; and fourth, by shortening the working day.[20]

The development of industry and the invention of a multitude of labor-saving machines have lessened the

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20. Editorial, "Better Times Ahead",Journal of the National Education Association,November,1930,Vol.19, p.237.

hours of labor to a surprising degree. With more leisure at one's disposal worthy use of it is a means of enjoyment as well as a moral necessity. The plenty which the many types of engineering have made possible here for a larger number of people than in any other country in the world, has brought also the time for leisure and the means for enjoying it. But leisure cannot be of any value to those who have not capacity to make intelligent use of it. This implies the power to understand one's own inner desires and to fulfill them without complete dependence on outside organizations commercialized for the purpose.

"As a corollary to the resources of plenty, engineering offers the gift of leisure. It is a gift that is unappreciated and unaccepted.----It is all a question of values. As we value goods more and leisure less, we will lengthen our work days. As we value leisure more and goods less we will shorten them. We are not now, in fact, prepared for an excess of leisure. Our environment, our education, the air we breathe, has unfitted us for its proper use.----Leisure would be a curse to---- any of us until we are prepared for it. Leisure is possible. Leisure is desirable. But only a serious educative preparation and the concurrent development of the deeper satisfactions of life by the individual, will ever give it real value in our times and environment."21

It is a requirement devolving upon the public school to provide this educative preparation for leisure. This will mean a broader interpretation of the schools than has yet been dreamed of, in order to meet the "leisure needs" of the vast horde of young people fast growing into maturity. It will have special reference to those

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21. Beard, Charles A., Editor, Toward Civilization, p.28.

of high school ages when personality is beginning to express itself so richly in a great variety of ways. It must be faced by the high school for that period is when so manyboys and girls are near the time when the necessity of making complete, unguided choices will be forced upon them. Art with its possibilities of adventure has a very definite educative opportunity in this preparation for the use of leisure time. Every man and woman should have a hobby, and the ones who have a hobby in art have started travelling on a road that has no end, but is full of delight and adventure. Art in all its various forms offers endless possibilities either in appreciation or in participation for the employment of this leisure time. The high school must suggest and open up some of these alluring avenues of approach in order to meet in any degree the leisure needs.

"Recreation of the right kind does have power literally to re-create, to re-create the wasting tissues of our souls, the worn fibres of our brains, to re-create indeed the zest and courage for life.

Art has power beyond all other forms or means of recreation. And the people are ready to welcome art; they are hungry for nourishment for their souls, eager for outlets for their emotions. Observation and experience have thoroughly convinced me how great and beneficient art can, and should be made in their lives." 22

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22. Kahn, Otto H. Art and the People. Shakespeare Tercentenary Celebration Committee,1916,p.10.

As recreation does not mean solely amusement in the sense that something diverting is presented in order to pass away the time, true recreation requires the exercise of the intellectual and emotional powers of a person as well as the physical. Recreation is one means of approaching that culture which is so hard to define but so easy to sense. It is because in its highest form, recreation has acquired a significance and a purpose with ideals of attainment that are never reached, and hence lead the person on and on towards receding goals, yet fascinate him with the joy he receives from a small measure of achievement.

"Civilization in its strict modern sense includes all----implements, devices, and practices by which men and women lift themselves above savages-the whole economic order, the system of leisure built upon it, the employment of that leisure, and all manifestations of religion, beauty and appreciation." 23

It is quite possible to conceive of judging the civilization of a nation by the employment that its people make of leisure time. It would be enlightening to make such a study. Even should a group of people, for a period of one month, write down faithfully how all time not required for necessary work was spent by them, they themselves would be astounded. The aimless

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23. Beard, Charles A. Whither Mankind?p.11

use of leisure time by young and old can be avoided by training in the early years of life for the richest possible use of time. It will help to counteract the restlessness, the eternal searching and groping after something which is not understood and breeds emotional discontent.

5. OCCUPATIONAL EFFICIENCY.

Occupational efficiency may seem far removed from art except where it is, itself, the vocation, but the power of visualizing engendered by creative work in art is a valuable asset. This power is dependent on the development of association, memory, analysis and imagination. First there is the problem to be solved, which has some elements similar to those in a problem already solved and which is recalled by association. Then the memory presents the conditions involved in the old problem, and the mind analyzes the two problems for their likenesses and differences and seeks the reasons for the probable failure of the solution by the old method. Here the imagination is called into play, and avenues of procedure are devised and results anticipated and compared, so that judgment may have a basis for action. This is what is meant by visualizing. The ability to visualize is of inestimable value in the

solution of a problem. Art education provides stimuli and problems for the development of just that power.

The habit of meeting high standards of workmanship and thus creating real pride in work well done should help to establish the desire for similar high standards in other kinds of work. Dissatisfaction with anything less than the best one can do is a valuable attitude, for the constantly rising standard which forms the ideal moves steadily on with each forward step made in achievement.

6. MENTAL HEALTH.

The close alliance which was maintained between physical perfection and the expression of art during the great period of Greek art and also during the Renaissance, does not exist today. At the present time modern educators are recognizing more and more that physical perfection and mental health are interdependent. The mind and the body together form a unit and whatever impairs mental health influences physical health also. It is mental health to which art is allied by the influence of the emotions. The appreciation of art contributes to mental health by providing stimuli for the emotion of pleasure through the enjoyment of beauty; and the practice of art aids mental health by supplying outlets for expression. There is a lack of scientific knowledge regarding the emotional attitudes which are thus created, because they are subjective.

Up to the present time they have defied the analysis, testing and measurements by means of which science has given us such exact knowledge of the physical body. When such knowledge becomes available, art education should be able to render better service.

F. SUMMARY.

Although still in its infancy as a school subject, art education has much to offer boys and girls of adolescent ages. At this particular period of their lives they are especially susceptible to the influence of beauty and high ideals, and need continued opportunity for individual creative expression.

Art education is related to every objective of secondary schools. This especially true with the civic-social-moral responsibility group for art is a natural part of all social living, and whenever men group themselves into a community, the civic and moral responsibilities arise also. Since art is the expression of a people who have passed the pioneer stage and, through industry, have acquired some wealth and leisure time, there is a vital relation between art education and recreation, aesthetic participation and appreciation. Art contributes to mental health by stimulating the wholesome emotion of pleasure and providing it with means of expression.

III

SPECIAL OBJECTIVES OF ART EDUCATION.

It is well to consider art in relation to the recognized principles of secondary education, but such an objective examination is not wholly sufficient. It lacks the analysis of the elements peculiar to art and a consideration of the possibilities of what art can do in a subjective way for boys and girls. A hint of this was given in the preceding chapter. It is a phase which is rarely mentioned in books on education just as there is a reticence on the part of adult folk to reveal their true feelings, or even to express them at all. Such things have seemed too personal to be uttered in ordinary conversation, yet they are of absorbing interest and demand expression in some form. So art supplies an outlet both objectively and subjectively and helps to give expression to those feelings that cannot be revealed in other ways.

All forms of art should be viewed as means of intercourse for the expression of the emotions-music, the dance, drama, sculpture, architecture, the graphic arts, and literature. Each of these has behind it the same subjective surge of feeling, groping for outlet in its own vehicle of expression. As this thesis deals only with the graphic arts,

the other fields of art will not be considered here.

A. THE GENERAL AIM OF EDUCATION.

In order to understand these special objectives of art education it is necessary to review the modern interpretation of education here and abroad, especially in Germany. The objectives of education in Germany, as expressed by Seidel, admirably interpret the ideal here.

"The aim of education is the harmonious personality, that is, the natural development of all positive physical and mental, mechanical and artistic, social and moral powers and inclinations of the individual.---- The one ideal pervading all is a free, broad,unbiased, universally human conception of life." 1

This is in accord to a surprising degree with the American interpretation which has been so well expressed by S. A. Courtis.

"The supreme goal of education is the development of a free, active, disciplined spirit, aware of his own powers and of his place in the cosmic process, and set on contributing to the furtherance of that process." 2

Education exists also for the transmission of the results of all the experiences that men of this age and all ages have found worth-while so that their successors may have a better world in which to live.[3]

I. Kellermann,Fritz, The effect of the World War on European Education. Harvard Bulletin in Education,No.XIII,1928,p.58.
2. Courtis, S.A. Significant Criteria for the Appraisal of the Validity of Contemporary Educational Philosophy.Educational Method, November, 1929.
3. Briggs, Thomas H. The Great Investment. The Inglis Lecture, 1930.

In a democracy this is accomplished through the directed development of the individual by means of the public school. The ideal is to develop each individual to his greatest capacity and to train him so that, having learned to understand and to live in accordance with all those laws governing himself as an individual and the relationship of himself to other human beings and to the natural world, he becomes a free individual-free to expand his unlimited powers along intellectual, scientific, aesthetic moral and social lines for the benefit of all.

"An education----that will give to each the highest attainable and in this highest attainable will of necessity give him the widest liberty, provides for the development of free men, each in his particular sphere in life. With each bound down by no utility save the use of his own powers in the fullest expression of his own personality, and consequently for the highest service of his fellow-man, we find here the first conscious explanation of the Greek educational ideal and the first exposition of a liberal education. However the content of such an education may vary from age to age, this is the ideal to which subsequent generations ever return-the ideal of an education that will produce the free man."4

This interpretation of the purpose of education is one made by Dr. Monroe as a result of a study of Plato's "Republic", and the last sentence is particularly striking. The training of the free man has become an essential for our democratic form of government for the quality of our government depends on the quality of all individuals,

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4. Monroe, Paul. A Text-book in the History of Education, pp.139,140.

not of a selective group. In proportion to the success of the public schools in this tremendous undertaking will our government endure as a democracy. As a contributor to this training, art has its place in the program of studies of the schools because it endeavors to develop the individual in self-discipline and in expression of personality for the service of mankind.

B. THE CHANGE IN EDUCATIONAL PHILOSOPHY.

Education in this country has seen many changes in its philosophy, but on the whole this has been beneficial, for the process has kept the majority of its workers constantly comparing and evaluating results. This type of development, of course, requires more time than when every minute detail is carefully planned for the teacher by a great central organization, but it also creates better professional spirit. The movement of progressive education beginning in private schools, has stimulated much thought and evaluation regarding education in the public schools with the result that the older idea of education for the acquisition of knowledge and information is giving way to a realization that the process of learning for the integration of the powers of the individual is more important than technique or knowledge.

"The new education becomes simply the wise guidance of enormously native powers." 5

"It (the new philosophy) believes in education from within, not from without; it emphasizes creation, not acquisition; it looks upon learning as growth in accordance with natural laws and not as an artificial man-made process of acquisition." 6

"The unhappy people of the world include two classes: those who have no creative talents, and those who possess talents and never discover them. Our goal of creative education, therefore, is to discover the potential abilities in science, art and literature which undoubtedly exist in the minds and spirits of the youth drawn from the many races which in the past two thousand years have created the science, art and literature of Europe. Such abilities are often like beautiful, tender and sensitive plants which soon perish in an unkindly, unsympathetic environment but which, if fostered and encouraged, will blossom and bear fruit in a material and mechanical civilization that is inwardly yearning for the True, the Beautiful and the Good." 7

These quotations suggest a new conception of the child as a being endowed with latent powers such as educators have never before even believed existent in them. The release of these powers and the turning of them into proper channels with the development of judgment in their worthy use, seems to indicate in part, at least, the new work of the school. This recent change in the philosophy of education must bring corresponding changes in the objectives of art education

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5. Mearns, Hughes. Creative Youth,p.28
6. Courtis, S.A. Significant Criteria for the Appraisal of the validity of Contemporary Educational Philosophy, Educational Method, November,1929.
7. Osborn, Henry Fairfield, Creative Education in School, College, University and Museum, p.15.

in senior high schools.

C. THE NEW OBJECTIVES.

No longer should the emphasis be only on skills and knowledge in the field of drawing and painting. The use of the word "art" in place of "drawing" indicates somewhat the broadening conception that is in harmony with the new philosophy. Growth in this direction has been in evidence for some time, at least, in elementary and intermediate schools, but has scarcely as yet touched the high school. The domination of the college along academic lines and the pressure of business and industry along vocational lines have crowded out the opportunities for cultural development in many pupils in the schools. To help restore the balance, art educators must consider carefully the objectives of art education in relation to other subjects in the high schools and the needs and activities of the pupils. In an attempt to clarify the situation an outline of the following objectives is presented:-

1. Development of the Aesthetic Emotions.

    a. Stimulation of Desire for Beauty.
    b. Training for Recognition of Beauty.

        (1) Analysis and Interpretation of Masterpieces.
        (2) Analysis and Interpretation of Environment.

    c. Enrichment of Life through Appreciation of Beauty.
    d. Establishment of Ideals of Beauty.

2 Development of the Power to express the Aesthetic Emotions.

a. Expansion of Power of Expression.
b. Development of Control of the Aesthetic Emotions.
c. Stimulation of the Imagination.
d. Development of the Power of Expression for service to the home, the individual, business, the school, and the community.

3. Increased Knowledge of Principles of Art.

a. In the Field of Space Relations.
b. In the Field of Tone Relations.

4. Development of Skill.

a. Improvement of technique in drawing, painting,and construction.
b. Ability tonuse new mediums.

1. DEVELOPMENT OF THE AESTHETIC EMOTIONS.

The study ofneducation as growth of powers and development from within, is revealing the fact that emotions are infinitely more important than they had been considered previously. Emotion has been defined as "any of the feelings of joy, grief, fear, hate, love,awe, reverence,etc.; as consciousness attendant upon other forms of consciousness (as perception or ideation) to which it gives their feeling tone."[8] Emotion has been called "the bridge over which all action must pass;---- we must have felt before we can be driven to outwardly-manifest action,or even inward action,- thought."[9]

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8. Webster's Collegiate Dictionary, 1929.
9. Waldstein, Charles. The Balance of Emotion and Intellect,p.7

The recognition of the importance of the emotions is not so recent as one might think. Horace Mann, as Secretary of the first Board of Education in Massachusetts, noted them even in his day, for in his first report of 1838 he said, "The rudiments of feeling are taught not less than the rudiments of thinking. The sentiments and passions get more lessons than the intellect. Though their open recitations may be less their secret rehearsals are more."[10] But it was long after Horace Mann's day that art education was considered as a means of developing and controlling certain emotions. Thus slowly does an interpretation enter into and affect the practices of the schools.

Many people here have been led, perhaps through the partial influence of our Puritan forbears, and certainly by the cramping of a dogmatic religion which was lacking in outward evidences of beauty, to frown on sincere expressions of the emotions- the dance, drama, painting and sculpture,-in fact, at times, upon any manifestations of beauty as being unnecessary in a practical life demanding vigorous action. The persistent devotion to this practical life in a country rich in natural resources led to the amassing of wealth.

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10. Mangun, L.V. The American Normal School,Chapter 5.

Innate curiosity regarding other peoples and the opportunity for travel made possible by this wealth as well as by commerce, created the longing for the possession of those material things not attainable by all. Then came the realization that accumulating wealth and spending it do not constitute the great satisfactions of life. Wealth, to be enjoyed, must be accompanied by the power of discrimination and the capacity to appreciate and enjoy. There are finer emotions than those that come from the ownership of merely expensive things; the person who is responsive to beauty wherever it may be seen or heard has an inner resource not dependent on the possessions of material things, a poise and an animated bearing that bespeaks the presence of an attitude of mind and spirit that no adversity can destroy.

a. STIMULATION OF DESIRE FOR BEAUTY.

While it is true that the desire to express an emotion is an instinctive one, the aesthetic emotions seem to need encouragement in order to develop. There are many boys and girls whose aesthetic emotions never have been stimulated and consequently are undeveloped. This may have been due to lack of parental interest or the austerity or meagerness of the home or the pressure of academic interests in school. Under such conditions, the inclinations towards appreciation of beauty have been

stifled and the attitude towards art as an expression of aesthetic emotions has become one of scorn or indifference. Sometimes the boy or girl is bewildered by the inner desires for beauty that have never been permitted an outlet. In such cases the will to express is either too strong to be resisted and the emotion bursts forth, or the inhibition of it causes rebelliousness or compensation in some form.

Life presents possib ilities of stimulation in great variety, but unfortunately those which can be brought into the schoolroom are limited. The feeling that art has something to offer boys and girls which can not be secured elsewhere, should be fostered by the arrangement of the room itself and by the display of objects within it. Few art studios have enough equipment for extensive stimulation, and it generally rests with the t eacher to exert her initiative and ingenuity in order to bring such a collection into existence.

Undoubtedly, pictures are the most common stimuli and offer so rich a field that they need scarcely more than mention. To be used effectively, the display should consist of a few objects at a time and should be carefully arranged. Nature presents a rich source of stimulating materials in real flowers, and other plant growths,

fish, shells, feathers, insects, fruits, vegetables, minerals, and even animals. Collections can be added to from time to time by students who often find pleasure in contributing objects of permanent value to the art department. Once a pupil brought a collection of the most fragile seaweeds that one can imagine as a gift to the art studio. The exquisite color and the perfect structure brought forth exclamations of pleasure from the students and the largest boy in the room was absorbed immediately in enjoyment of the delicate beauty of these tiny sea plants.

Beautiful embroideries, tapestries, textiles, pottery, carved and painted objects of various kinds; glass, metal and leather articles all make a strong appeal to many young people and stimulate their aesthetis emotions. Literature, especially poetry, offers many opportunities for expression in the field of pictorial design, while with the aid of a phonograph and some well selected records, the element of sound can be used for stimulation also. Some poems particularly well adapted to this purpose are listed at the end of this chapter.[11]

B. TRAINING FOR RECOGNITION OF BEAUTY.

Thus the whole world becomes the field for analysis when the search is made for all that which makes signifi-

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11. See p. 70

cant contributions to beauty. We must lead pupils to see that in art all beauty is the interpretation of some emotion. The creative artist reveals his personality through his interpretation of the significance of an emotion and then by his expression of it.

"Art is expression. It is not a display of skill; it is not the reproduction of external forms or appearances; it does not even, as some say, exist for itself; it is a message, a means:---- The artist is the agent or human instrument whereby the supreme harmony which is beauty, is manifested to men. Art is the medium by which the artist communicates himself to his fellows."12.

A work of art represents an emotional experience often incommunicable except through representation or design. One of its missions is to suggest a similar emotional experience to another person. These experiences can never be identical because every emotion is influenced by the individual's past experiences and environments; but an art expression does arouse a similar emotion if some of the elements of experience are in common.

"Art is emotion objectified, but the object is subordinate to the emotion as means to an end. The material result is not the final significance, but what of spiritual meaning of beauty the artist desired to convey."13.

This is why the artist is often quite ready to destroy that which he has just made, or hesitates to exhibit a completed work- the fear that the emotions which seem

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12. Noyes, Carlton, Enjoyment of Art, pp.20,21.
13. Noyes, Carlton, Enjoyment of Art, p.21.

so intangible and yet which he has felt such terrible urge to express, may not be interpreted as he would like nor arouse the intended emotions in the critic.[14] When the pupil is prompted to destroy his painting before the teacher has opportunity to say a word of encouragement, it is because to him, his expression has fallen so far short of what he had visioned that he fears ridicule from fellow-pupils if not from the teacher.

1. ANALYSIS AND INTERPRETATION OF MASTERPIECES.

The recognition and sympathetic understanding of a work of art should be developed in every pupil by the analysis and interpretation of the masterpieces produced by people of every nation. History would have suffered an irreparable loss if the art expressions of former civilizations had disappeared or been completely destroyed. Wanton destruction of some of the world's great treasures was one of the tragedies of the World War- a minor one, to be sure, but a very real one. In the face of impending disaster the citizens of the little town of Chartres lovingly removed from their marvelous cathedral those precious windows of stain glass made six centuries

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14. Finney, Ross L. Philosophy Versus Science Again, Educational Administration and Supervision. 1930, pp. 162-164.

ago. At the close of the war they were restored to their original places and so it will be possible for generations of men yet to come to see the expression of the thought, aesthetic emotions, and artistic power of the people of mediaeval France. Indeed, it has been suggested that history be taught by means of the arts-an idea that has some points in its favor.[15] We have been prone to teach only political history and not history from the sociological point of view. When history becomes a study of the development of civilization, then the recognition of the arts as records of man's development will begin to be acknowledged as an expression of the personality of a nation.[16]

Our knowledge of Egypt, Greece, and Rome, of France in the Middle Ages, and of Italy during the Renaissance would be meager indeed if no expression of art had survived through the centuries. With no pyramids to express the majesty and terrible power of Egyptian kings, or richly decorated temples to reveal Egyptian life; with no Parthenon to show the beauty of perfect proportion in life and revealed in mellowed marble, nor idealized sculpture nor painted vases to give evidence of that extraordinary Golden Age of Greece; with no triumphal

15. Sturgis,Clipston, Art Education. Eastern Arts Association Proceedings, 1920,pp.153-158.
16. Thorndike, Lynn. A short History of Civilization.

arches nor Colosseum to make manifest the splendor and magnificence of the great Roman Empire; with no cathedrals or stained glass windows to tell us of the aspirations and spiritual exaltations of a nation destined to become great; with no colorful paintings nor realistic sculpture nor beautiful buildings to tell us of the men who were so keenly sensitive to beauty in civic life in the Renaissance period-with none of these we would be missing the colorful side of history. The emotional experiences of these artists of ancient days are revealed in the merest fragment of delicately beaten gold ornament, freely painted vase and carved stone crocket which are treasured in our art museums and painstakingly examined by historians engaged in research. Written records are not enough to reveal the character of a people. Art expresses as no words ever can, the life and the ideals of a nation.

Art education can perform a service here by showing that art has never belonged to any one group of people but has developed in every civilization. As boys and girls gradually become familiar with the best produced by every nation and every race, they should develop a respect for excellence wherever it may be found and an attitude of toleration towards all races and nations of

men that would prevent the formation of racial and social prejudices.

(2) ANALYSIS AND INTERPRETATION OF ENVIRONMENT.

Aside from the interpretation of other people's experiences there is the recognition of beauty in pure line, tone and shape. The Japanese possess to an unusual degree the power to express emotion through beautiful line. The study of the curves used in the representation of a kimono in a Japanese print will arouse a pleasurable emotion in the person whose eyes have been trained to look for and to enjoy such simple things everywhere. It is the pleasure to be derived from the ordinary things of life that art education aims to reveal to boys and girls. Some of the exquisite still-life studies by Chardin, so highly prized today, are of common kitchen utensils and ordinary food in the usual environment-fruits,bread,and meat,displayed on the simple table or in the shop. It is Chardin's emotions, stimulated by the pattern of colors, shapes, and values, which are revealed upon his canvases and which grip the observer today. Chardin saw and expressed unsuspected beauty in the lines and masses of common things.

One of the most common types of emotional exper-

iences is provided by tone which is interpreted here as color, value and intensity. The sight of a gorgeous sunset, the blue-violet haze of distant mountains, or the blurred outlines and softened values of familiar buildings when seen in a snow storm, provide experiences for the discovery of beauty. These are some of the more obvious examples, but the frequency of other beautiful things to be seen are quite generally ignored. In the field of tone discrimination the conscious selection of certain colors used with a discerning relationship of quantity, will not fail to arouse pleasurable emotions in most people. To realize how large a part color plays in life, one needs only to imagine a world lacking color, with everything just white or black or gray. The dreariness would be unbearable.[17] Even Mr. Ford had to recognize in his business the importance of color and provide a range of colors for his automobiles to make an emotional appeal. Merchants have found a knowledge of color indispensable and use it with discrimination to entice purchasers.

The keen interest which most young people have in automobiles can be capitalized to make evident the part that beauty plays in our environment. Pictures are available that will trace the development towards

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17. Sargent, Walter. Enjoyment and Use of Color.

beautiful proportion which has accompanied mechanical improvements. Although a more recent invention, airplanes are evolving beautiful proportion in the same way. This is enough stimulus to start a whole class on a project to discover the development of beauty in other lines of industry.

Environment includes not only the work of man's hands but Nature as well. The study of the sciences will reveal to boys and girls the significance of the laws of s tructure, of interaction of elements, and of sound and motion, but appreciation of art is needed to accompany the sciences in order to reveal the beauty inherent in them.

The continuance of life is dependent on the recognition of the fundamental laws which goven all growth and change, and the ignorance and disregard of which bring catastrophe. Even in primitive days, when man emerged from the forest type of life and settled in places like Egypt, he soon found that his very existence depended on his observation of those natural laws and on his power to adapt himself to them. The development of Egyptian civilization was absolutely dependent on man's ability to turn to his advantage the regular processes of Nature, and on this foundation was built the great periods of

Egyptian art.

Nature offers a rich field in which to secure these experiences of stimulation, analysis, discovery, and appreciation of beauty. The pupils begin to appreciate the fact that design underlies the structure of all things, both static and dynamic. A static thing implies crystallization, completion. A beautiful example of this is the snowflake, exquisite in pattern and conforming to a definite law of crystallization, yet producing infinite variety. Mr. Bentley of Jericho, Vermont, who has photographed thousands of these delicate crystals, has said that he never found any two alike, but that they are always on a hexagonal (or allied) structure. Chemical crystals, when seen through a magnifying glass, show an amazing variety of beautiful patterns.

A dynamic thing implies orderly growth, change; and here the marvel of design is again evident. Growth is always relative. A baby grows as a whole. Feet do not develop to adult size first, then legs, hands, arms and so on. The growth of all parts occurs together and in proportion to each other. When this occasionally fails to happen, we have abnormality which is ugliness. Both static and dynamic forms seem

to be controlled by natural laws. It makes no difference to what part of the natural world you turn-the earth, the sea, the heavens- there are laws which underlie all formation and all change. Where there is no order or design in nature there is chaos.

c. ENRICHMENT OF LIFE.

A general observation of the modes of order in Nature is not sufficient for the pupils for the objective process of seeing must be related to the subjected process of interpretation- the understanding of the modes of Nature must be related to abstract design built on orderly structure lines of similar type. The order revealed in a study of Nature has led to the formulation of principles or truths in Art. Appreciation of art would lead pupils to see these same principles or truths in drawings, paintings, sculpture and architecture, as well as in the minor arts, and to understand them as tangible expressions of the emotions which conform to those principles by means of certain modes of order. This understanding of these laws as being common to Nature and to man-made things would give to boys and girls a more significant interpretation of life.

It is possible to reach more boys and girls through appreciation than through participation, for, unless they have been trained in the freedom of creative expression, they have become too self-conscious the time adolescence is reached. They are apt to consider themselves too lacking in the power to draw and paint,ever to make it possible to "remove the lid", to use one of Prof. Cizek's expressions. Yet the majority of these young people unhesitatingly express the desire of seeing and understanding the really beautiful things in the world. Appreciation of art seems to meet a real need of these young people who are reaching out after the significance of art and groping for ideals of beauty.

Through the stimulation of the desire for beauty, the analysis of environment and the study of the world's art treasures for the discovery of beauty, and the establishment of ideals of beauty, the individual passes through a long series of experiences that enrich his life. Such enrichment will come as the boys and girls see the significance of beauty in relation to their own daily lives in the home, in business, in school, and the larger community. It is one of the objectives of art education to open the eyes of pupils to the recognition, the understanding, and the interpretation of beauty in Nature and in Art so that they may have seeing eyes and understanding hearts.

"While there is no lack of the sure eye and safe hand among this people, a young generation which feels the meaning of beauty to the bottom of its heart is the great need of our community."[18]

d.ESTABLISHMENT OF IDEALS OF BEAUTY.

It is always difficult to establish ideals of beauty because they are so elusive and so personal. That which is an ideal today may be changed tomorrow by the stimulation of some experience or the sight of some ordinary thing seen in a new way. Also, that which is an ideal of beauty for one person may not be so for another. Yet, no progress is possible without ideals; they are the steppingstones along which we move year by year to still greater heights. They give us the standards of excellence by which to judge the aesthetic worth.

"Youth of the high school age is more susceptible to the influence of ideals than are persons at any other period of their lives. The higher the ideals the more strongly they grip boys and girls in their 'teens, and the more tenaciously are they held."[19]

There is a danger that the teacher through his or

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18. Muensterberg, Hugo, Principles of Art Education,p.72
19. School Betterment Studies. Youth and the Beautiful, Vol. 1, No.1. p.9.

her undue influence, may be too decided in expressing certain ideals and succeed in rooting them so deeply that the opportunity for growth or change is difficult. We must remember that ideals of beauty are valuable to young people only when formulated by them, and that ideals change as judgment matures. The establishment of ideals of beauty can be brought about by the analysis and comparison of beautiful space and tone relationships in Nature and in the ordinary things of our environment as well as in the masterpieces of art.

Thus the development of the aesthetic emotions through appreciation of art is one of the major objectives of art education in a comprehensive senior high school. Another major objective is the expression and control of these aesthetic emotions for service to the home, the individual, business, the school, and the community.

In the discussion of the first objective, the importance of the emotions and the development of the aesthetic emotions by appreciation of art has been presented. Their expression and control will be considered now, in the field of space and tone relations. With the acceptance of the statement, "Everything that human beings do is ultimately dependent upon the feelings that things and acts awaken in them,"[20] emotions

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20. Dewey, John, Albert C. Barnes and others. Art and Education. The Roots of Art, p.16.

are recognized as a great generating force for action, and the right or wrong direction of them is of vital importance. Mental hygiene is pointing out to us that the power of the emotions is far-reaching and furthermore that the inhibition of them causes disastrous results. That which is prevented from expression in a natural and wholesome way finds vent by other means often unhealthy from the standpoint of mental hygiene.

"No emotion ever remained static and quiet, and it cannot be annihilated.---- Behind every single activity in which we indulge, emotions and instincts are almost always the real driving forces, and not intelligence. It's an old saying but a true one that one's emotions either rule him or he rules them, and thousands of men and women go through life mentally handicapped because they were never taught emotional control during childhood."[21]

2.DEVELOPMENT OF POWER TO EXPRESS THE AESTHETIC EMOTIONS.

The desire to express these emotions is instinctive. Some people find opportunity for this expression in painting; others, in singing or instrumental playing; in dancing; in designing the beautiful soaring monuments to business or the simple, friendly house that becomes a home. In other walks of life, when work

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21. Pratt, George K. Your Mind and You. The National Health Series.

seems to be only mechanical drudgery, this desire may find expression in the planning of a well-spaced business letter or even in the thoughtful arrangement of men's shirts on the sales counter, providing this is done with the idea of interesting placing and of pleasing color combinations. The attractive serving of a delicious meal may supply an outlet for that inherent desire for beauty which needs expression. It is true that all these possibilities of expression require thought, judgment, and selection with a desire for beauty, but who does not prefer to express that rather than ugliness or the commonplace when he has once been shown the way and understood the significance of beauty. Particularly does this different attitude give meaning to the work at hand.

"Life is humdrum only in so far as it is meaningless; men can endure any amount of drudgery and monotony provided that it lead somewhere, that they perceive its relation to the larger unity which is the total of life." 22

One has only to look around him intelligently to discover the opportunities for expression of beauty, and once the individual has passed through the experience he will realize a satisfying blow in the achievement. This constitutes an important factor of success in mental hygiene.[23]

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22. Noyes, Carleton. The Enjoyment of Art,p.53.
23 Burnham, William H. The Normal Mind,p.456

a. EXPANSION OF POWER OF EXPRESSION.

This experience of the act of expressing beauty in some concrete form not only causes a satisfaction in the actual achievement but also in the feeling of increased power to create ideas. This power of the human mind is one of the reasons for the superiority of human life over animal life. The spider created its marvelous web, and the beaver, its intricate dam, but the power to continue to create new forms does not exist in animal life. It was one of the aims of the teaching of Socrates to make men realize and use this power of creating ideas.

In art, however, one must not only give birth to the idea but express it in visible form. This prompts clear thinking. However powerful an idea may be, it remains subjective until interpreted in objective form when it becomes a reality and can be communicated to others.

"Art is distinctively the product of the emotions. It is the result of an effort to realize more or less immediately an ideal that has taken shape in the mind and has had its vital elements deeply colored by the sentiments. To seek to actualize an ideal is to clarify it. Hence, for an individual to devise a plan of procedure involving an ideal and then to execute the plan is to enrich the emotional nature and to strengthen its powers." 24

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24. Davis, C.O. Junior High School Education, p.47.

This pleasurable experience of creating and expressing ideas in a beautiful way arouses in the individual the desire to increase the power. It gradually develops a realization of his potentialities and an understanding of himself. Many boys and girls have found in their art training that they had more power than they had ever suspected and this gradual realization created self-confidence that had been lacking previously. This has a stimulating effect and encourages an attitude that makes more creative work possible.

b. DEVELOPMENT OF CONTROL OF THE AESTHETIC EMOTIONS.

The expression of the emotions, however, is not sufficient, for it might easily lead to emotionalism which tends towards morbidity. The control of the emotions is as essential as their release. The great periods of art show clearly the result of the controlled expressions of the emotions of the free individual. No group of people in any country has ever excelled, probably, the cultured people of Athens in the 5th century B.C. Experiencing emotions, yet always having them under control, and giving expression to them with appropriateness and moderation, these Athenians created in art a beauty that has never been surpassed.

"Everywhere is reserve and dignity, control of material whether stone or metal, together with a recognition of its possibilities and limitations, and a pervading serenity and quiet joy. But careful analysis of this simplicity reveals the fact that it is based, not upon failure to understand form with all its details, but upon that profound and comprehensive knowledge, acquired through centuries of endeavor, which could select what was essential and permanent, and omit the irrelevant." 25

As long as it was possible to conserve this emotional control, the progress of art never faltered in Athens. We aim in America to develop in all boys and girls that power which existed in a selected group of people in the Golden Age of Greece-the power to express and control the aesthetic emotions.

The control of the emotions may be brought about through the observation and use of the principles that govern all art. As a part of the training of a free individual, the pupil attains a realization of the restraint imposed by these principles.through the necessity of using them in order to achieve a satisfactory expression of his ideal. The control of the emotions through the necessity of meeting certain structural requirements, or of making expression conform to limitations of given materials, presents the intellectual basis of art expression. Art is both emotional and intellectual. The experience is emotion-

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25. Gardner, Helen. Art Through the Ages,p.125.

al, but the expression is intellectual. It involves the recognition and use of the modes of order, and required the analysis, comparison, judgment,and selection of ideas, and their adaptation to achieve certain ends.

"The artist alone knows how much intellectual effort, long,persistent,exhaustive planning counts in making the perfect whole which sweeps away the beholder in a unified impression of spiritual ecstasy. Yet no one knows better than the artist that it is not planning or intellectual effort that makes the final touch that tells. After all, the best of your planning, the quick heat of life, the sudden, ardent splendor of imagination steps in and takes the work out of your hands. Your plan may be at the bottom, but life is at the top."26

c. STIMULATION OF THE IMAGINATION.

The expression of the aesthetic emotions requires an active imagination. Usually, children have fertile imaginations and carry on much of their play by means of it. This mind's eye which sees such wonderful things in childhood is apt to become dimmed from disuse in adolescence unless its development is continued consciously. Few subjects in the high school curriculum offer such rich opportunities for the development of the imagination as art education. This is true, particularly in the fields of abstract and pictorial design. When a pupil produces his own design, he is creating on a structural basis that which he imagined step by step. In this method which requires the use of the

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26. Bradford, Gamaliel. Editorial,The Art of Life. The Boston Herald.

imagination, copying is eliminated, and the emphasis is on the originality of ideas. Pictures are used only for information in pictorial design, and the imagination is forced to visualize and arrange the elements of the composition.

Art education in the senior high school should continue to stimulate and to develop the imagination, for it offers to adolescents the opportunity to continue the attitude of play which was so great an incentive to expression in earlier years. The active use of the imagination will help to keep the play spirit, to relieve mental tenseness, and to offset the almost overwhelming pressure of reality which bears heavily on more young people than we realize. It will renew the power to work and provide a balance for that which is purely intellectual or practical.

d. DEVELOPMENT OF THE POWER OF EXPRESSION FOR SERVICE.

Creative expression in the construction and enrichment of articles for use by the individual, or in the home, the school, or the community, offers a wide field for the development and control of the aesthetic emotions.

"To make real his ideal and find expression of himself is the artist's supreme happiness. A familiar illustration of the twin need and delight of expression may be found in the handwork produced in the old days when every artisan was an artist. It may be, perhaps, a key which some craftsman of Nuremberg fashioned.

In the making of it he was not content to stop with the key which would unlock the door or chest. It was his key, the work of his hands;and he wrought upon it lovingly, devotedly, and made it beautiful, finding in his work the expression of his thought or feeling; it was the realization for that moment of his ideal. His sense of pleasure in the making of it prompted the care he bestowed upon it; his delight was in creation, in rendering actual a new beauty which it was given him to conceive. "27.

The necessity of giving tangible form to an idea that is to be put into actual use; of making sure that it performs its function perfectly, and then, of enriching it in a way appropriate to its use and satisfying to the creator's desire for beauty, makes a complex problem. It requires that the expression of the desire for a beautiful thing meet the technical requirements of actual construction and the laws of design. In this way the aesthetic emotions are forced into control by the manipulation of the material. This shaping of materials to conform to the ideal of beauty is a valuable experience. To shape a piece of copper into a beautiful bowl, or to create from a bit of plain silk, an attractive wall hanging is an achievement which requires an emotional conception of beauty, imagination to see the possibilities and limitations of expression, and the technical skill in production.

The normal child likes work, craves problems that

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27. Noyes, Carlton. Enjoyment of Art,pp.25,26.

stretch his powers and appeal to his imagination and to his innate sense of beauty. We must provide means of supplying these needs in the schools and art education opens an approach.

Here in America we have much to learn from Oriental and European peoples. For generations they have been solving problems of creative design with results that are a delight to see. We have hardly made a beginning as yet, but travel is opening the eyes of a multitude of people every year. The demand for real design in the ordinary things of daily use will develop here soon. When we learn to make the simplest thing beautiful we shall not need to worry about the influx of foreign designers, for our own will meet all our needs. Indeed, this influence of creative expression in construction and enrichment is already here. Even now the desire for enrichment is the basis of many lines of merchandising.

"We passed from the hand to the machine, we enjoyed our era of the triumph of the machine, we acquired wealth, travel, sophistication, a sense of beauty; and then we began to miss something in our cheap but ugly products. Efficiency was not enough. The machine did not satisfy the soul. Man could not live by bread alone. And thus it came about that beauty, or what one conceived as beauty, became a factor in the production and marketing of goods.

Beauty is a greater force in human affairs than steam or electricity, than economics or engineering.----
Beauty is introduced into material objects to enhance

them in the eyes of the purchaser. The appeal of efficiency alone is nearly ended. Beauty is the natural and logical next step. It is in the air. When choice rests between two articles of equal utility, it veers toward the more attractive---- Morever, in the new contest of beauty the possibilities are greater than in the contest of efficiency.---- In beauty the sky is the limit.

Within strictly material limits the machine apparently can do anything. It is only a question of time when the most perfect motor car made can be reproduced at a fraction of its present cost. Mechanical knowledge is a tangible thing easily acquired or imitated, but that intangible something which art gives, that creative, imaginative power, has no appreciable limits." 28

Unfortunately through the development of the factory system today, the process of production does not often yield any beneficial result to the worker. Only a certain type of temperament and restricted mental development can withstand the repetitive kind of work without specific help in seeing the purpose underlying the job and its place in the social scheme of life.

We are considered the most materialistic nation in the world. Apparently we exalt the machine, and human ingenuity is ever bringing forth new ones,until the adjustment between human labor and labor-saving machines becomes a serious problem. People of foreign countries are apt to cry such "contraptions", and we, in turn, to scorn them for their slowness in adopting

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28. Calkins, E.E. Beauty the New Business Tool. The Atlantic Monthly, August,1927,pp.147,151,152.

our machines. Yet it is well for all to consider the fact that without the aid of our innumerable machines we would be spending most of our time in providing for mere existence. Orientals and Europeans may scoff at our materialistic attitude, but it is gratifying to discover that occasionally one of them finds idealism here just below the surface.[29]

Machines have lifted many burdens and released many minds for more creative work. We must not fail to recognize that the industrial system has done much to aid the development of the free individual by enabling him to simplify and make easier the mechanics of living in order to release his energy for the creation of other ideas that may be of service to mankind. Probably we shall never return to the primitive conditions of even one hundred years ago. It would mean the complete collapse of our present civilization. But the necessity of the machine does not take away the need of the attitude of the craftsman. The article which is hand-made still holds a high place in the esteem of people who like to see and feel the expression of the personality of the maker.

At the same time that we want our boys and girls

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29. Beard, Charles A., Editor. Towards Civilization. Machine and Idealism by Michael Pupin.

to demand and choose the best in machine-made articles, we also want them to recognize the value and significance of those made by hand. They also need to realize that it is the design element in an article that increases its worth. The possibilities for expression in constructive design and enrichment are endless. Personal desires, and the needs of the home, indiv idual school and community expressed in such simple objects as cards, posters, decorated candy bags for the school play, accessories, and costumes for the pageant, the monthly assembly or class day, as well as the more difficult objects which can be made in the various crafts, offer opportunities for creative expression and at the same time offer real service.

One of the greatest difficulties in this type of work is the limited time allotted to the subject in comparison with the long time required to carry the construction of an object through to completion. Hence, it is limiting in the number of experiences that are permitted in a given year. This type of work also necessitates smaller classes and more expensive equipment than the school authorities are usually willing to grant; but the work is well worth while nevertheless.

3. INCREASED KNOWLEDGE OF PRINCIPLES OF ART.

a. In the Field of Space Relations.

To give adolescents the feeling of satisfaction, they must see a steady progress in the knowledge of principles. In the field of space relations, the study of perspective is of absorbing interest to them if it is taught creatively. The display of beautiful lettering and the constant demands for posters and signs, stimulates the desire to know varied types of letters and their uses. The frequent assignment of projects in other subjects requires the knowledge and use of the principles of art. The study of the human figure, both in repose and in action, comes under the head of space relations. Abstract design, as developed from the work of previous years, requires finer discrimination of space division and distribution of areas. This should result in richer pattern. Dynamic symmetry and its practical use teaches the beautiful proportion of areas. This subject, begun in grade nine, should be developed farther in the high school.

b. In the Field of Tone Relations.

In the field of tone relations the modern use of values and of intensities of color requires finer discrimination. Advertisements make frequent use of progressions of values to lead attention to certain areas.

The analysis of these advertisements offers great opportunities to increase the knowledge of color and to show the practical use. Appropriate and discriminating use of color in the home, in costume, in window displays, and in gardens are suggestions for the study of tone relations in the senior high school.

4. DEVELOPMENT OF SKILL.

a. Improvement of Technique.

This objective has played an important part in art education in the past. While there is no desire to minimize the value or necessity of it now, it should be considered as a means to an end, and not the end itself. A recent survey reported that of 15,000 junior and senior high school children in a given city, only 109 seemed to have enough creative capacity to warrant the hope that they would succeed as producing artists. This means that only about 7/10% of the children in the public schools as a whole become workers in the field of art.

Too much stress has always been placed on the training of producing artists in the senior high schools. This does not indicate that drawing and painting should be eliminated, but that they should be considered only as means of creative expression. The emphasis has shifted now from technique to ideas. Art teachers should seek boys and girls who have ideas and express them with some

ease; encourage and stimulate them to their utmost capacity; enrich their general art courses to the limit, and then send them on to a professional school with a rich background, alert and open minds, and enthusiasm that will help to approach more extensive and intensive work with a professional spirit. This will take care of the pupil with unusual talent. The variety offered in the course and the opportunities for enrichment of the course will depend on the equipment provided.

b. Ability to use New Mediums.

With the emphasis on ideas rather than on technique, the latter will take its proper place and be commensurate with the power to express. It is the part of the teacher never to discourage a pupil on account of technique. When there is any sign of the expression of an idea, then real teaching begins. To give guidance and suggestion in the expression of an idea and then to show how to express it better, is teaching. Thus improvement of technique goes hand in hand with expression. The introduction of new mediums necessitates explanations of their use and handling, but the ability to use them properly comes with a little practice. The fascination of such mediums as poster, paint or pastels, for instance, furnishes sufficient stimuli to lure pupils on to their mastery.

Art education in the senior high school offers opportunities to use and experiment with new mediums such as poster, paint, pastels, pen and ink, oil paints, and the large variety of materials of the crafts wherever constructive design is possible. This may include metals and enamels, clay and glazes, cement, vellum, linoleum blocks, and fabrics and dyes. All these are of absorbing interest to boys and girls and offer great possibilities where the equipment and time allotment permit their use.

List of Poems Suitable for Expression

in Art.

Bates, Harold Modern Lyric Poetry.Row,Peterson and Co., Evanston, Ill., 1929. 358 p.

Chesterton,Gilbert K. Lepanto, p. 68.

Dos Passos, John. Rain Slants on an Empty Square,p.93.

Golding,Louis. Ploughman at the Plough, p.116

Hovey,Richard. The Sea Gipsy. p.136.

Kilmer,Joyce. Trees,p.139.

Le Gallienne,Richard. Brooklyn Bridge at Dawn,p.150.

Reed,Edward Bliss. Poplars,p.202

Reese,Lizette Woodworth. Fog,p.204

Roberts, Elizabeth Madox. Strange Tree,p.209.

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Ames, Grace H. Inheritance.

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Braithwaite,William Stanley. Anthology of Magazine Verse for 1922. Small and Maynard Co.,Boston,1923. 387 p.

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Blanden,Charles G. The Weaver.

Henry,Edna G. Trees Walking.

IV.

SUMMARY.

Art education has a definite place to fill in the program of studies of the comprehensive senior high school for it supplies certain aesthetic and personal needs of the students which are not met in many other ways.

In the light of modern practices the high school is considered as one unit of a twelve year system and whatever subjects are offered should have a relationship to all the work of the preceding units. The boys and girls who attend the high school are in varying stages of adolescent development and present certain characteristics attendant on that period which influence the type and development of the work. Their needs and activities demand aesthetic, personal and idealistic interpretations.

The development of art education as a school subject during the last fifty years has been from the conventional and formal type toward the expressive,interpretative and appreciative type. The demands of the classical curriculum for all those preparing for college has prevented the potential leaders from receiving this kind of education which is essential to them for breadth of training. Art educators must become

active participants in all educational problems and thus help to interpret art education to those who now control its presence in the program of studies.

Art education touches every phase of the objectives of secondary education. It aids in the development of the free individual which is a necessity with a democratic government. It also fulfills certain aesthetic and emotional needs of the students by supplying opportunities for emotional development and control as well as intellectual training. This is important for emotions are the generating force or moving power for worthy and successful endeavor.

The work in art education is divided into two major fields- appreciation and creative expression. These should be offered separately. The work in both fields can be developed on a general topic for the whole year-the individual, the home, the school, and the community. Rotation of topics will mean that no pupil passing through high school at normal speed ever has a duplication of work. The appreciation of art in relation to each of these topics offers great variety. In relation to the individual, the study of costume as expressive of the art of each age, including the present, would provide a year's work. In relation to the home, a study of beauty in furniture and fabrics, and

a consideration of the home as an expression of personality is suggested. In relation to the school, a study might be made of the beauty and significance of its casts and pictures, of its style of architecture, and the possibilities of beautiful arrangements in rooms and corridors. In regard to the community, a study of the development of buildings for various purposes and what they have expressed through their lines,masses and styles, could be made significant; the social responsibility of every pupil to encourage and to create beauty, wherever possible,would be stressed. Projects involving research along each line of development would be a part of the work.

Creative expression would follow the same lines indicated for appreciation, with the difference that drawing and painting would take the place of much discussion. For those who elect this subject, the aesthetic emotions would have an outlet in creating abstract , constructive, and pictorial design. Originality of ideas and their expression would have encouragement; the imagination would be stimulated. Beautiful designs would be created in relation to costumes and the home. The possibilities of the various phases of art as hobbies would be developed and encouraged. The study and designing of beautiful let-

tering would lead to the making of posters which are always in demand, both in the school and the community. The study of people, trees, plant growths, animals, means of transportation, and buildings, for use in posters and pictorial design, present many interesting problems.

The suggestions given above indicate roughly the trend of the work under the objectives presented. The development and control of the aesthetic emotions would be secured through creative expression for the satisfactions of self and for service to others, and through appreciation which would enrich life by showing the significance of the modes of order in Nature and their relation to the principles of art, the expression of which would be used for service to the individual, the home, the school, and the community.

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